Five Days To Die
Created by Andy Schmidt and Chee yang Ong

Issue Three Script
22 Pages

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"5 Days to Die" created by Andy Schmidt and Chee Yang Ong.

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IFC

Credits and Recap

RECAP: Decorated Police Officer Ray Crisara and his family, his wife Debra and daughter Suzie, were hit by a large truck and sent to the hospital. Upon waking up from his injuries, Ray was informed that damage to his head was killing him. If he rests, they might be able to operate when the swelling dies down, but if he moves too much, the injury will kill him within five days—best guess.

Ray knows his wife and daughter are both in worse condition and in surgery. His intuition tells him that the car accident was anything but. Convinced that the Hoverman, the city's king of crime, is behind the attack and that his family is not safe, Ray leaves the hospital and goes on the offensive to get to Hoverman and save his family!

Meanwhile, Debra's sister is called into town by the hospital and arrives in time to find her younger sister's corpse at the hospital and that her niece is all alone in the ICU. Her already strained relationship with Ray only gets worse as she can not fathom how a father could leave his daughter in this condition.

Ray's pursuit has turned up a tip that Hoverman will be at a popular club for a meeting tonight. Ray plans his attack…

Page 1

Panel 1
Establishing shot of police station. Night. Not too busy as most of the force is out on the hunt. Give it a little mood. Maybe a little mist in the air creating some glow around the lanterns and lights and such since it was raining earlier that day.

1. Caption: Sunday, 12:15 am.

2. Caption: Day three.

Panel 2
Interior of Paul Fountain, police chief's office as he is talking with Matt. Paul is sitting behind his desk while Matt is standing in front of it. Matt's jacket should be off so we can see that cell phone on his belt. Paul's disheveled but and his shirt is lose and unbuttoned—well, you designed him already, Chee, so you know what he looks like. Anyway, he wants Ray's situation handled quietly. Be sure to establish matt's cell phone on his belt.

3. Paul: Well this is quite the cluster-fuck, eh, Matt?

4. Matt: Yes, Sir, it is. But Ray's one of—

5. Paul: Hold it. Ray used to be one of us. The minute he started shooting at cars on a highway, he became a criminal—and a dangerous one at that.

Panel 3
We go in close on Paul, he's serious as he leans on his desk propping up his pointing hand sternly at Matt. He's putting every ounce of responsibility here on Matt's shoulders. Please emphasize the sternness on his face and the stiffness of that fist with index finger extended. Maybe have him pointing directly at the reader, so it's Matt's POV here. That might help.

6. Paul: Now listen and listen close, Matt.

7. Paul: Against my better judgment, I'm not issuing an APB. We don't need the media attention and I don't want this escalating out of our control any further than it already has.

8. Paul: But understand me! This is on *your* shoulders, Matt. You bring Ray in. You do it quietly. We'll do damage control if and when we have to. I don't want to hear that a cop-gone-killer is on the loose. You hear me?

Panel 4

Paul leans back into a semi-reclined position in his chair, maybe twisting slightly off center so he's no long so directly confronting Matt. The tense and serious words are over. It's just a conversation now. Perhaps frame the shot behind Matt at waste level so we have the phone to put the ring next too. Your call, Chee.

9. Matt: Loud and clear, Paul.

10. Paul: Ray was a great cop… once. He ***<u>deserves</u>*** our help.

11. Matt: I know what you mean. It's hard helping him now. But I just keep trying to remember what he was before all this…

12. SFX: RING RING

Panel 5
Close on the phone. The display reads: HOME. If you're pulling the shot out far enough, it would be in Matt's hand, not still attached to his belt so we know Matt is seeing it too.

13. PHONE DISPLAY: HOME
14. PHONE DISPLAY (underneath and smaller): Answer Send to Voicemail

15. Matt: …like when…

16. SFX: Ring Ring

Panel 6
Matt sends it to voice mail as he leaves Paul's office. To do this, he's just pressing a button on the side, so we'll have to put a Sound Effect in the panel to communicate it. I figure this shot is probably from outside of Paul's office as Matt is already out the door walking generally towards us, we should see Paul through the door frame still seated at his desk for spatial clarity.

17. Matt: I should go, Chief.

18. SFX: BOOP

19. Matt: No time to waste.

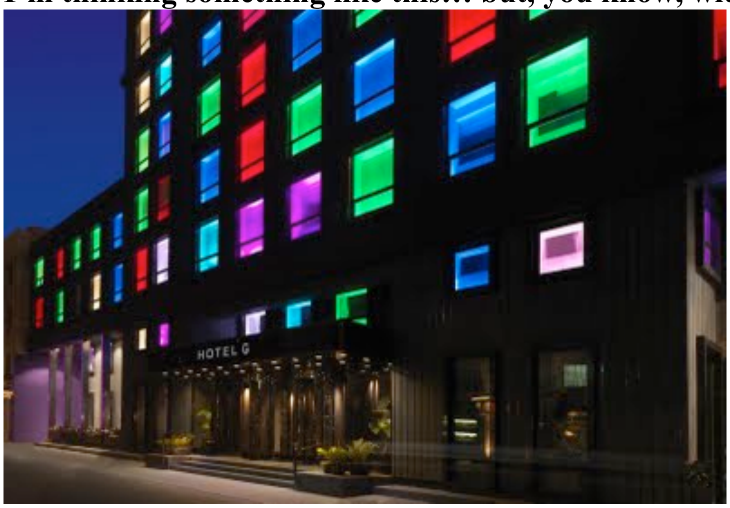
<u>Page 2</u>

Panel 1
Establishing shot of a trendy and popular disco type club named THE PALACE. Neon lights and long line out the door. Very upscale place, clientele must be

nicely dressed, but you know, in that kind of stupid, hipster way… We do NOT see Ray.

If possible, but not overly important, it would be nice to see that there is an alley nearby. If not the alley, then make it an aerial shot so we can establish the roof, which you should give some thought to since we'll be on it later in this scene. At least make sure we see a door on the roof if you choose an aerial shot, but like the alley, not totally important.

I'm thinking something like this… but, you know, with the sign I mentioned.



1. Caption: 2:01 am.

Panel 2
In the alley to the side, in the shadows, we see Ray as he's checking his gun (I think that's .45 you showed him with in issue #1, so it should be the same one). He's out of ammunition and that's the point. He's checking the empty clip, and we should see that the slide on the gun is in the open position showing no bullet in the chamber. Ray is looking at it or up, not pissed so much as irritated. This is going to make things harder for him and he knows it.

2. Ray: Dammit. Nothing's ever easy…

Panel 3
Ray enters club, looking for Hoverman. We're inside the crowded club, a wide dance floor with people lost in the music. Lots of lights flashing and moving, hard to see any one person clearly. Everyone in a flurry of motion except Ray. He's dead calm and we should see him by the contrast. He's like the Terminator, scanning for Hoverman. Gun is concealed.



Panel 4
Go widescreen on this one. Let’s have Hoverman on one side of the panel, relaxed, seated, surrounded by associates. Probably a super-hot girl among them. We can see a crowd of people in dance-trance then to the right and all the way on the far right, again, motionless, is Ray. And his eyes are now locked on Hoverman. I might do something with the color here—Hoverman in white and Ray in red, the rest of the panel in the blue wash. What do you think?

Panel 5
As Ray approaches, a bodyguard intervenes, putting a hand on Ray’s chest to stop him. Maybe we can see Hoverman in the extreme foreground just to establish the new spatial relationship?

3. Bodyguard: Hold up, brother.

Panel 6
Ray, knowing he has no ammunition, plays it cool. Flashing his badge discreetly to the bodyguard.

4. Ray: My name is Detective Ray Crisara. I’m here to see Mr. Hoverman.

5. Bodyguard: ***Damn!*** That’s balls.

6. Ray: Just want to talk.

Page 3

Panel 1
Hoverman motions to have him searched. It’s not dismissive, but it is deliberate. The bodyguard is patting him down already.

1. Bodyguard: Sorry, bro. I'm sure you get it.

2. Ray: No worries, JC.

3. Bodyguard: You know me?

4. Ray: Been working this case a long time. I even know about the whore you've been fucking behind your girlfriend's back…

Panel 2
JC (the bodyguard) takes Ray's .45 with an apologetic look on his face. It's a mutual understanding, but while JC is talking to Ray, Ray is still focused on his prey, not the bodyguard.

5. Bodyguard: Seriously? You're packin'?

6. Ray: Can't blame me for trying.

7. Ray: I want that back, by the way.

Panel 3
Hoverman gestures for Ray to sit next to him, both will be facing each other at a 45 degree angle so we can see them both in a straight on shot. With his other hand, Hoverman is putting it up in a "now before you start…" kind of motion. Open palme with fingers up, sort of a yield or stop, but soft. Hoverman is starting the conversations. Ray is taking his seat.

8. Hoverman: Before you begin, I am truly sorry to hear about your wife and daughter.

9. Hoverman: If there's anything I can do to help…

Panel 4
Largest panel on the page, and the first time we've really seen these two face to face. Ray is not responding. Hoverman will not control this conversation, so Ray lets him sit in awkward silence. Maybe Ray will come around…

<u>**Page 4**</u>

Panel 1
…but he doesn't. Tight on Ray's face as he lays it out as a matter of course. Flattly.

1. Ray: I know it's you. I know you want me out of the way because of what I know you're up to.

2. Ray: Everything I know is well documented. Do you understand what I'm saying? I couldn't prevent it now if I tried. You're already caught.

3. Ray: Killing me—or my family—isn't going to do you any good.

Panel 2
On Hoverman, shaking his head and putting up his hands again, in an "I've done nothing wrong and have nothing to hide" motion. Hoverman is nervous, but he's also portraying himself like he's not guilty. Let's drop the back ground out on this one and show Hoverman with his own daughter (she's going to come back into play later, so let's get her right here). She should be older than Ray's daughter—say twenty. She's attractive and definitely a bit defiant. You can tell just by looking at her. And to make sure it's clear that she's not actually in the room, let's have their image together (maybe the image is the two of them together playing billiards—well, holding billiard cues and smiling towards "the camera" together) be much larger than Ray in the foreground.

4. Hoverman: That's just not true, Detective.

5. Hoverman: I don't like you. That's not hard to understand, but I'm just not capable of killing anyone. It's not in me.

Panel 3
And Hoverman drops any possible hint of posturing. He's closer to Ray and talking man to man.

6. Hoverman: Listen, Detective, I have a daughter of my own. I can imagine all too clearly what you're going through. I wouldn't be a part of that.

7. Hoverman: If I hear that someone else is, I'll gladly turn the bastard over to you myself.

Panel 4
Tight on Ray, but the back ground drops out. We see the man with the pillow dressed in black in the hospital room. Still can't see his face, but he looks evil as hell here, maybe starting to show how Ray is exaggerating things. Also, let's make the image of the man in black distinctly larger than Ray so it's clear they're not actually in the same room together.

8. Ray: Don't try to bullshit me, Hoverman… I ***saw*** your guy. The one in the black suit.

Panel 5
On Hoverman, baffled.

9. Hoverman: Who?

Page 5

Panel 1
The conversation isn't going well. We're on Ray, looking off, confused, unfocused. Probably rubbing his head trying to get things straight.

1. Hoverman (off panel):Now wait a second. ***You*** attacked ***me!*** You killed ***my*** friends!

2. Hoverman (off panel): I'm not going to lie to you—I'm scared for my life right now. I ***know*** what you're capable of.

3. Hoverman (off panel):You've suffered some kind of injury or trauma or something and you're not seeing things clearly, Detective.

4. Hoverman (off panel): I simply wouldn't do what you're suggesting. Please stop harassing me.

Panel 2
And that's when it happens—we see a look of shock and realization, turning him to anger…

Panel 3
Reverse angle to reveal what Ray sees—the Lurking Man is standing behind Hoverman at a safe distance. Maybe he's with Hoverman, but he's far enough away that maybe he isn't. Ray is point passed Hoverman at the man in black, forcefully.

5. Ray: ***Really?*** Well then ***who's*** that!

6. Ray: That's the guy!

Panel 4
Ray decks Hoverman and the two men tumble backwards, tipping the chair over with Hoverman in it!

7. Hoverman: What gu—UUFFF!

Panel 5
Ray jumps backwards into JC, the bodyguard, tackling his knees. This is happening quickly.

8. SFX: WHUMP

9. Bodyguard: Hey—***<u>OW!</u>***

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Panel 1
Ray breaks the bodyguards nose with his hurt hand.

Panel 2
And Ray reels up from the floor kind of howling on his knees from the pain.

1. Ray: Agh! Sonnuvabitch!

Panel 3
Ray rises from the floor, drawing the bodyguard's own weapon. Something distinctly not a .45 so we know it's not his own gun. Maybe the Berreta 9mm?



Panel 4
Ray swings the gun around to the tipped over chair, but Hoverman isn't there.

2. Ray: Dammit! Where did he go?

Scene 3 – 3 pages

<u>Page 7</u>

Panel 1
The crowd parts as Ray, gun in hand, goes sprinting across the floor toward the stairway door. Emphasis on the crowd parting and panicking.

1. Ray: Out of the way! <u>Police!</u>

2. Crowd: <u>He's got a gun!</u>

3. Crowd: <u>Get down</u>!

4. Crowd: <u>Look out!</u>

Panel 2
Looking down the stairwell, we see the Lurking Man's black hand in glove on the railing in extreme foreground. Ray a flight (or two, depending on what's reasonable to ask for here) looking up in pursuit.

5. Ray: Hey! <u>Hold it!</u>

Panel 3
We're looking down one of the flights of stairs at Ray sprinting up. This is a good opportunity for a hero shot. He's running hard, determined. He should look really good hear, well, he's kind of beat up, so he should look really bad ass at least. Give me a good sized panel here. We have no splash pages this issue, so we have to make these little bits count!

Panel 4
Exterior of the roof. Noticeably darker out here. Ray kicks open the exterior door. We don't see the Lurking Man at all here.

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I see these panels as horizontal and stacked. Up to you, Chee.

Panel 1
The Lurking Man's quick kick from off panel knocks the pistol out of Ray's hand.

Panel 2
This is a money shot. Ray is face to face with his attacker. It's one of the few times we're going to get a decent look at the guy. His face is in shadow a bit, but if I didn't know better, he just might a little bit resemble Ray. Not too much, it's not looking in the mirror, but the same basic build, the same sunken eyes, but the hair is different, fuller. The idea here really is that he's kind of Ray's own idealized version of himself in appearance. But anyway, the two are standing ready to fight in similar stances, again, not identical, no need to give it away completely yet.

1. Ray: <u>Who are—</u>

Panel 3

Red panel! This is a flashback of Suzie in mid-impact. The back window is exploding behind her and we can see the giant headlight of the truck. She's being thrusted forward by the impact. This HURTS to look at—for anyone, not just her father.

Panel 4
Ray plunges a fist as good as he can at the Lurking Man. Again, let's make this look good. I'm kind of thinking of this shot of Guy Gardener about to punch Batman from JL back in the 'ole days. At least, something impactful and dynamic like this… (last panel here, in case there was any doubt)



Panel 5
Another red panel. We flash to Debra being lifted, dying off the hood of the car by paramedics. Gruesome.

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Panel 1
And now the conclusion of the fist fight, much like that same punch in JL, the Luring Man is countering with a block/deflection with one arm while his other fist firmly crushes Ray's face, reversing all of his forward momentum and rebounding his head backwards. This really has to hurt too!

Panel 2

Ray's on the ground, nose absolutely GUSHING blood. Covering his mouth and chin and dripping off of it. But he's also weeping. As far as he can tell, this is it for him. If he can't beat this guy, his world ends. This was his one shot to do this man-to-man. He is utterly defeated here.

1. Ray: Jesus…

2. Ray: Why? Why are you doing this to us?

3. Ray: Just leave my family alone.

Panel 3
Close up on the Lurking Man looking down blankly, heavy shadows on him still.

4. Lurking Man: I can't!

5. Lurking Man: When ***<u>you</u>*** stop–***<u>I</u>*** will…

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Panel 1
Pull out as the Lurking Man jumps onto and over a ledge, presumably to a neighboring building. Ray is lunging upwards but far too slowly to catch him. Calling to him to stop.

1. Ray: What do you mean? I**…** ***<u>I will…</u>***

Panel 2
Ray slumps on the raised ledge, we're not sure if he's giving up or if he doesn't have the fight left to stand on his own two feet without the support. He's weeping still.

2. Ray (wobbly): …I'll stop.

3. Ray (wobbly): Just tell me what I have to do…

4. Ray (wobbly): Suzie… I'm trying so hard, baby… I'm sorry…

Panel 3
Ray, clearly defeated and it shows in his posture leans down to pick up the Beretta. The fight is over.

<u>Page 11</u>

Panel 1

Let’s cut right into the action! Big panel! Matt is slamming Juicy, a vagrant into a wall, twisting his arm behind him. This is more of a body-slam than anything else and it should hurt. Juicy’s head is bouncing off the wall and Matt is plowing into him with all his weight.

1. Caption: 8:17 am.

2. Matt: <u>Gaah!</u>

3. Juicy: <u>WHUUUF!</u>

Panel 2
Matt flips Juicy around. Juicy isn’t resisting any more.

4. Matt: Dude, you have the right to remain silent. Anything you say, can and will be held against you in a court of law.

5. Matt: Oh, and please don’t run anymore. It’s just obnoxious.

6. Juicy: What you want with me, man?

Panel 3
Matt is getting his handcuffs out from behind him but keeping Juicy in check.

7. Matt: They call you <u>Juicy,</u> right?

8. Juicy: Yeah, that right.

9. Matt: First, that just sounds disgusting. And secondly, you’re wanted for questioning about a big honkin’ stolen truck.

Panel 4
Matt’s putting the cuffs on him. Let’s frame this so we can see his phone again, please.

10. Juicy: Oh, man, yeah. I took the truck. I was just flyin’, man, you know? Thought it’d be fun. Those fuckers are hard to drive! You know that?

11. Matt: Uh-huh. I’ve heard.

12. Juicy: Shit, I knew you guys’d find me. How do you cocksuckers do that?

13. Matt: <u>***We asked!***</u> Your rat-bastard friends <u>***answered.***</u> Pretty simple.

14. Juicy: Yeah, that’s cool, I guess. Shit, man. The owner pressing charges on me? Shit—ain’t gonna get much!

15. Matt: Owner? Least of your problems, my friend.

16. SFX (phone): RING RING

Panel 5
Matt awkwardly has one cuff on and is pressing against Juicy with part of his body and one arm as he twists to grab his phone and flip it up so he can see the caller.

17. Juicy: This ain't social hour. What the—

18. Matt: Pregnant wife, friend. Blew her off once today already. Twice means she calls in the thunder.

19. Juicy: Oh, you already in the shit, man. You see.

20. SFX: RING RING RING

Panel 6
Matt answers it awkwardly, making light of the fact that he's in a fight when she calls…

21. Matt: Hey, baby! How you doing?

22. Juicy (whisper): Some people…

23. Matt: Uh-huh. Check.

24. Juicy (whisper): Can you hurry this shit up?

25. Matt: You got it, of course.

Page 12

Panel 1
Matt is struggling with juicy throughout this conversation. But they're moving towards Matt's car.

1. Matt: Hey-hey-hey! I'm in the middle of something; can I call you in a bit?

2. Juicy (whisper): I gotta get nabbed by the world's most sissy-ass cop. Shit.

3. Matt: No—yeah! You know. Yeah.

4. Juicy (whisper): Oh, she's ***crackin'*** that whip, ***ain't*** she, boy?

Panel 2
Matt's opening the car door for Juicy now, still trying to get off the phone.

5. Matt: Everything's okay, right?

6. Juicy (whisper): You know you're lame, right, copper?

7. Matt: Yeah. Good. Thanks.

8. Matt: Love you. 'Bye.

Panel 3
Matt is clapping the phone shut as he shuts the door too.

9. SFX: Clap

Panel 4
Matt walks around the car to his door, thinking.

10. Matt: You don't remember anything from that night, Juicy?

11. Juicy (from car): Not really, no.

12. Matt: How'd you feel the next day?

Panel 5
Close on Juicy.

13. Juicy: Man, I crashed hard-core!

14. Matt: Meaning?

15. Juicy: I'm sayin' I felt like shit—and sore all over, too.

Panel 6
Matt is pulling the car out. I'd go with a shot of him cranking that wheel out of the parking spot to show it.

16. Matt: Shit.

17. Matt (whisper): You're no fucking use, are you, Juicy?

18. Juicy: W'as that?

19. Matt: Nothing. Absolutely nothing.

Page 13

Panel 1
Exterior of a local funeral home. Probably a one story busy. For some reason, I picture a covered entrance to the building with double-doors leading in. Sarah is standing in front shaking hands with Paul, the police chief, dressed in a suit as he and his wife are leaving. Other well-dressed folk are seen. This is the end of her sister's viewing.

1. Sarah: Thank you for coming, Paul. It was nice to finally meet you. Deb said really great things about you…

2. Paul: I'm just so sorry we had to meet under these circumstances. You're in our prayers.

3. Caption: 4:40 pm.

Panel 2
We're tight on Ray in a parked car. He's got a small pair of binoculars and reflected in the view pieces is the image from panel 1. The key thing to communicate is that he's at his wife's viewing, but he's there as a cop, not as a husband. Staking it out, looking for leads.

Panel 3
Tighter in on Sarah and The Funeral Director as he gives Sarah the last of the notes to prepare for the funeral. She's accepting them and thanking him.

4. Director: I'm sorry, Ma'am. I know it's unpleasant, but this is the last of the paper work. Of course, take your time with it. There's no rush.

5. Sarah: Thank you, Mr. Fitch. I'll see to them promptly. You've been very gracious.

Panel 4
Sarah is now headed into the parking lot. There is now one with her at this time. She's dressed in a black jacket and skirt.

Panel 5
And Matt approaches her from off panel wanting to ask a few questions.

6. Matt: Sarah, sorry I missed the viewing. Do you have a moment?

Page 14

Panel 1
Sarah raises her hand to her head, shielding her eyes from the sun but also just rubbing her forehead.

1. Sarah: Yes, of course, Detective.

2. Matt: Are there are any places that you know—any property, friends, whatever—where Ray might go in a time of crisis? I need to find him.

3. Sarah: Oh, no. He's gone again?

Panel 2
Pull back as we see Ray starting to drive by just as Sarah is turning to get in her car.

Panel 3
And Sarah darts toward the street, brushing Matt to the side.

4. Sarah: Ray?

5. Sarah (burst): RAY!

Panel 4
And Ray pulls away quickly, stranding Sarah on the curb.

Panel 5
On Sarah as Matt catches up with her just over her shoulder. Both are slack jawed.

6. Sarah: What.

7. Sarah: The.

8. Sarah: Fuck.

Panel 6
Matt starts pulling Sarah, still stunned, away. We're on Matt more here. As he's looking away and down. This is all very sad for him. And perhaps he's beginning to see shades of himself.

9. Matt: This is ***NOT*** good!

Page 15

Panel 1
We're inside the hospital as Matt is talking with a psychiatrist there, both walking together. The Psychiatrist is a balding man in his mid 50s.

1. Matt: So with that kind of head trauma, he could be…

2. Doctor: …experiencing memory loss, disorientation, confusion, even delusions – any number of things. His very personality could have changed.

3. Caption: 5:15 pm.

Panel 2
Tight on Matt as he ponders.

4. Matt: He walks and talks like Ray. He's still ***very driven*** like Ray. I wonder if the memory loss is what's tripping him up.

5. Matt: Jesus, what if he doesn't even remember Debra?

6. Doctor: That is possible… and it would explain his distance at the viewing.

Panel 3
The two of them knock on Suzie's door. Both smiling enthusiastically all of a sudden.

7. Matt: Hey, there little lady!

8. Doctor: May I call you "Suzie"?

Panel 4
And for the first time this issue we see Suzie. She's propped up in bed. She's still beat up, but she's awake and alert. The Doctor is entering the room.

9. Suzie: I'd prefer it. All this "Ms. Crisara" stuff is driving me crazy.

10. Doctor: I'm Doctor Hegerberg and I'd like to speak with you if that's okay.

11. Suzie: You're a psychiatrist?

12. Doctor: I am. Does that bother you?

Panel 5
And Matt is resting just outside the door leaning flatly against the wall just outside of Suzie's view. His head is resting against the wall and he's gazing upward, exhausted. To his side we should be able to see at least Suzie and hopefully the doctor or part of him.

13. Suzie: Not a bit. Just wanted to know whom I was talking with…

14. Suzie: Think I inherited some of my dad's paranoia. Ha ha.

<u>**Page 16**</u>

Panel 1
Same as last panel on page 14, but the doctor is sitting now. Matt has turned his head toward the door.

1. Doctor: I want to know how you're dealing with all that has happened to you. Is that okay?

2. Suzie: I guess so, sure.

3. Doctor: How are you feeling about your mother and your father?

4. Suzie: I don't know. I think I'm…

Panel 2
And Matt is walking in now.

5. Suzie (off panel): …angry and sad.

6. Suzie (off panel): But mainly, I'm just worried about my dad. No one's told me anything about him.

Panel 3
Matt interjects.

7. Doc: Your father has been released from the hospital. He's taking care of arrangements for your mother's… well, for her funeral.

8. Matt: I'm sure he'll be here in no time. But he's okay for now.

Panel 4
Tight on Suzie. Looking sad and off.

9. Suzie: Oh.

10. Suzie: I see.

Panel 5
Suzie looks up, brightly at Matt.

11. Suzie: How's your wife, Matt?

12. Matt: Suzie…

13. Suzie: I don't want to talk about my family anymore.

Panel 6
Matt starts stammering a bit.

14. Matt: Alexis is… she's good.

15. Matt: We're pregnant. Got about six more weeks until the baby's due…

16. Matt: It's a girl.

<u>**Page 17**</u>

Panel 1
Extreme close up on Suzie.

1. Suzie: You'd be here for your daughter, wouldn't you?

Panel 2
Matt walks over to the window, staring out of it.

Panel 3
Same as panel 2 but closer in on Matt.

2. Matt: I'd like to think so.

Panel 4
Matt changes the subject as he looks out the window, gesturing.

3. Matt: Weatherman says it's supposed to rain for the next couple of days.

4. Matt: See, Suzie, you're not missing a thing while you're in here.

Panel 5
It almost works. Pull back for a wide shot of the two of them, tired and not talking. Doctor Hegerberg has remained seated and silent.

Page 18

Panel 1
Exterior. Night. Raining steadily. We're looking at a row of storage units with those orange big doors that roll straight up. The one we're focusing on is open. And there's junk in it. But sitting front and center, rewrapping his wrist, is Ray in a chair. There's a flashlight next to him illuminating him and his arm so he can see what he's doing.

1. Caption: 11:27 pm.

Panel 2
Matt enters the frame, walking. Not springing a trap or anything. Just walking. We get the two of them in their first honest scene.

2. Matt: I've looked everywhere for you, Ray.

Panel 3
The two men stand a safe distance apart. It's tense but not in danger of exploding.

3. Ray: Sarah?

4. Matt: That's right. Figured you'd want somewhere with a comfortable bed to rest your injuries. Didn't think it'd come to this.

Panel 4
Tight on Ray, asking matter-of-factly.

5. Ray: You bringing me in?

Page 19

Panel 1
Close on Matt as he walks into the storage unit and out of the rain.

1. Matt: Not to the station, yet!

2. Matt: Suzie needs you.

Panel 2
Matt is picking up a couple of framed photos of Ray's family.

3. Matt: Something's wrong with you. It's not your fault.

4. Matt: The head wound—It's stirred your brains up. From what I've been told, it could have done any number of things to you. And now they're saying you may have ***<u>killed someone?!</u>*** You're out of control, Ray!

5. Matt: Okay, look… you're sick. You need help as much as Suzie does. Maybe more.

Panel 3
Let's put the "camera" inside the unit so the giant door frames the image. We can see the silhouettes of the two men against the rain. Ray is standing up ot of his chair.

6. Matt: This is <u>crazy.</u> If you only have a few days left, why would you want to spend them here? <u>In a storage unit!?</u>

Panel 4
Ray tears the tape on his wrist, finishing the wrap. He's wincing in pain as he grits the words out of his mouth.

7. Ray: How's that new baby comin', Matt?

8. Matt: Look, Ray, let's be honest…

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Panel 1
Matt drops the photos into a box.

1. Matt: …I don't much like you anymore. I looked up to you when I joined the force–you were my mentor! But something happened to you.

2. Matt: When was the last time you told a joke?

3. Matt: Shit! When was the last time you even laughed at one?

Panel 2
Matt's brushing the dust off his hands as he turns towards Ray.

4. Matt: Our friendship may be gone, but I still respect what we had before all this. We were friends. Shit, I even grew to care for you, Deb and Suzie like family.

Panel 3
Extreme close up on Matt. This is the bomb.

5. Matt: You're not a part of their lives anymore.

6. Matt: You haven't been for years. Now you've got two days, maybe, before you die.

7. Matt: Don't you want to be a part of your daughter's life for those two days?

Panel 4
Pull back to the silhouette shot again here, I think.

8. Matt: What do you say?

9. Matt: Let's go see Suzie.

Panel 5
And zoom in tight on Ray as he begins to break down!

10. Ray: How, Matt? How can I look that little girl in the eye and tell her I know who did this to us, but that I didn't do a ***damn thing*** about it!

11. Ray: I had a real chance to save her today, but I blew it! Just me and the guy and I blew it. Got my ass handed to me!

12. Ray: How can I tell her she's going to be murdered and that I've stopped trying to prevent it? How can I tell her she's not getting any justice—for her or her mother!

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Panel 1
Matt, exasperated, throwing up his hands.

1. Matt: Justice? Who gives a shit about justice, Ray? She doesn't need justice; she needs her goddamned father.

Panel 2
Ray grabs his flashlight and gun off a nearby desk or table.

2. Ray: I can't, Matt. I gotta get Hoverman.

3. Ray: Then I'll be there for Suzie.

Panel 3
We're looking at Ray in the foreground. He's in the rain, maybe 10 steps in front of Matt who is still in the storage unit.

4. Matt: I can't let you do that, Ray.

Panel 4
Matt walks out into the rain behind Ray. Matt has a hand on his pistol, prepared if he need be.

5. Matt: Come with me. We'll go to the hospital. We can sort out the rest later.

6. Matt: I'll help you.

Panel 5
Ray turns to face Matt. Both men in the rain.

Panel 6
Ray's crying. Tears mixing with the rain, but we should still be able to tell he's crying.

7. Ray: Shit.

8. Ray: Okay, Matt.

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Panel 1
Ray and Matt get in Matt's car. We're looking dead center at the back windshield as they're both getting in. Still raining.

Also, let's just repeat this shot throughout this page, but zooming in with each panel.

Panel 2
Same shot, but zoom it in a bit. Maybe now we're inside the car. Please note that in the center of the panel (width, center, doesn't have to be in the center in terms of height) is the digital clock from the car. Doesn't need to be big, but we're going to be zooming in towards it for the final shot of the page.

1. Ray: I'm sorry, Matt. I really am.

2. Matt: I know you are. Suze'll understand, too.

3. Ray: No, not for that.

Panel 3
Zoom in further, but now, Ray has pulled his gun on Matt. If you can, frame it so we see the gun and Matt's reaction. If we can read the clock here, it says 11:59.

4. Matt: What do you mea—

5. Ray: I can’t let you stop me.

Panel 4
Ray now has handcuffs in his other hand. Zoom in more, maybe we can only see Matt’s shoulder, Ray’s gun and the cuffs. Not even sure you need to see the gun here. Oh, and the clock. If we can read the clock here, it say 11:59.

6. Ray: You understand, right?

Panel 5
And zoom in beyond the two figures as the clock turns to midnight.

7. Caption: To be continued…